

Author Jim Gordon  
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## **JEFF Administration Building Symbolism**

Talk by Jim Gordon in Associate Staff Meeting  
September 11, 1987

**BRUCE FETZER:**

I don't know if you have anything prepared or if you just want to talk in a free flow format, or how do you want to handle it?

**JIM GORDON:**

I don't have anything prepared, but let's see. I thought maybe I would just break down a little bit why the building is a triangle for one thing, and what it symbolizes to me. The Foundation emblem was developed to bring about a representation, and to help symbolize to our own consciousness certain aspects of ourselves that we are trying to bring forward into life. The triangle, as such, represents to me the Trinity: the Father, the Son, the Holy Spirit aspect. And that is something that has been very close to me ever since I was a child. I've always felt in my spiritual unfoldment that that has been a very strong aspect of unfoldment for humanity. It is defined as three-fold aspects of themselves and helping that to open up in them.

And I've also found symbols to be very important in bringing forward from the subconscious level to the conscious level awareness without having to impose it upon people. Art can do that a lot of time. A painting can stir something up inside of us that we really don't ever intellectualize. We don't bring it to a conscious awareness. But it is still stirred up inside of us. And certain symbols can do that as well. For instance, those that are of a Christian background when they see a cross, that will awaken something in them. If you are of a Jewish heritage, the Star of David will bring up something from an emotional subconscious level, and so on. So the triangle can stir up these aspects within ourselves from a subconscious level and bring us more into the search of finding a way to express them. To me, the three-fold aspects are active intelligence, love and wisdom, and will and power. And to me, it reads out this way, the Father represents the willpower, the Son represents the love and wisdom, and the Holy Spirit represents active intelligence.

If you look at the layout of this building, you can see that it actually is laid out in alignment with those powers. In one corner of the building are the founder's room and the board room, one above the other. And to me that represents the Father, the will and power. I don't know if I have to say anymore about that--that's pretty much the willpower segment of this building.



to be creative, to be inventive, to allow new ideas, new awareness to come forward, and then to go out into humanity to help them in some way.

Then you have the spiritual which is really more of an individual thing, but it is represented here within all the freedom aspects of the physical, emotional, and the mental. I think that the spiritual is something that each of us have to do on our own, and it can't be put on anybody.

So if you notice, that's three points, really, representing the physical, the emotional, and the mental. The fourth corner, the spiritual, is you. That's how I view it. Some people have said that really it's the physical, the mental/emotional, and the spiritual. And I say, "No, I feel that this is physical, emotional, and mental, and the people inside are the spirit." So you work it out the way you want to make it for yourself. That's just how I look at it.

The symbols also that we've used, if you notice in the emblem of the Foundation, it is an inverted triangle rather than a pyramidal, a triangle pointing upward. To me that represents the feminine nature, the nurturer. The upward triangle represents the masculine nature, which is the one who brings forward the knowledge, who is very mental in his approach, and so on. I think that the Foundation is going to be able to utilize a lot of the mental knowledge of the masculine nature of humanity very easily. But it is very rare that you also see that feminine energy of the nurturer--of taking that mental knowledge and doing something with it that is going to be nurturing to the planet as well. So by using that symbol of the inverted feminine triangle, you have the symbology of bringing forward more the nurturing energy, the energy of service in the world. And also, again, the feminine nature is more the spiritual aspect of man.

Notice the lobby in comparison to the way the Foundation emblem is laid out. In the Foundation emblem you have the J and the F. And to me that symbolizes God reaching down and man reaching up. And at one point they join, they link up in union; and that to me is the union of service--God reaching down to serve man and man reaching up to serve God. If you notice that man, as he reaches up to serve God points back down to humanity. He has to serve but he serves humanity. And that in the upliftment of the J, once man has made contact in service with God, then there is that upliftment energy that carries us on back up into the awareness of who we are. So we tried to incorporate that same energy in the lobby out here. And if you go and stand anywhere out here and look, you'll see the J and the F actually in the lobby shape. One side is the J and one side is the F; we just had to rearrange it so it would close up as a building.



The solar disk represents the Christ consciousness coming in to the full illumination. In Egyptian time it was Horace, the falcon god, who represented the Son aspect of the Trinity. The sun disk was his emblem. When it was raised up over a person's head resting in the heads of the cobra, it represents the full Christ consciousness and full manifestation raised into God consciousness. In other words, living in the "I am" presence of the Father awareness. Just as Jesus said, "I and the Father are one," that symbol there represents the Christ, the Son in you raised up into the full awareness of the Father in you.

The scales on the wings out there represent the crocodile, Sebek, the crocodile god of Egypt. The crocodile represents the subconscious. He always lays in waiting under the water with just his eyes above the water, and you never really see him until he is ready to attack. Oftentimes we bury stuff in our subconscious and it lies just beneath the surface waiting for the moment to come forward. So the crocodile represents that part of us that lies beneath the surface. Oftentimes we need to stir the muddy waters to really begin to clear and see what is there beneath those waters, and that is what the crocodile represents.

I'm trying to remember what else is out there. I think that covers it. Does anybody else have any questions on that?

JAN ANDERSEN:

The serpentine wall?

JIM GORDON:

The serpentine wall has to do with trying to incorporate some of the old concepts of the Jefferson Constitutional energy into the building. The founding fathers really created an aspect saying, "Here's a potential freedom in this country. You can be who you want to be, you can accomplish whatever it is you can accomplish, so long as it is for your own good and for the good of others, and that you're not trying to really go out and harm others. You have this freedom to do that." And so some of the Jeffersonian energy has been placed in the building symbolically, such as the serpentine wall. And the Hall of Records down beneath is sort of a replica of the dome of Monticello, and so on. Again, just bringing those symbologies to us. It is interesting that this is the 200th year of the Constitution, and here we are dedicating the building and moving into it at that same time. To me, it's sort of symbolic of, "Well, this is the next step. This is another symbol of that freedom that lies here in this country and that lies in our Constitution." Does that explain that, I hope?



somewhere back in history, there was a humanity living in this area that built these pyramids, trying to bring forward in their consciousness, and through whatever ritual they went through there, the awareness and the awakening of these Trinity aspects in us.

So we brought the red, the black, and the white granite into the building so that that is symbolized here in some way. I really wanted it with big blocks of granite on top of each other to create the electrical field. When granite is put under pressure, electrical fields are really strongly created. But we couldn't do that because it was very expensive. So symbolically it is present here, even though you don't have the same pressure energy being put forward by it, you do have the symbology of it. And there is still somewhat that energy given off even though not near the potential that it could be. Does that explain? I'm trying to think what else there could be...

JAN ANDERSEN:

The back doors?

JIM GORDON:

Oh, the back doors. I don't know if all of you have seen them yet, but they are the angels of protection in Egypt. These are the angels that were placed around the sarcophagus of someone who had died. They are the angels of protection as well as those that greet you into the world of spirit. They're called the guardians and greeters of the inner realm, or the underworld. And so I thought it would be nice to have something back there to kind of greet us every morning as we came in--just someone to remind us again of our service here, of the opportunity that's here, and as a sign of greeting, "Come on in the doors".

You know, when I was in San Antonio and in Austin, I would have workshops and I would put a box out by my front door, and on the box would read a little sign, "Leave all your cares and woes in this box, do not bring them into the meeting tonight. And if, at the end of the meeting, you want to pick them up and take them with you, they're yours to take. Otherwise you can leave them here and not worry about them again."

To me, those angels represent that same thing. Don't bring your problems and your cares and your disturbances in here. Leave them at the door and come in and do your service to humanity and to yourself here. Let this be the place where you can truly have the creative opportunity to awaken that creative potential in you and truly be the creator that you are. Then, at the end of the day as you walk out, if you want to reach over and take out of the hands of those angels



into the sky, and that is looking up in the spirit. We have to focus up to find God; we don't find God in the world. God is in the world, but to find God we really need to go inside of ourselves to focus upward. In the Bible it says, "If thine eye be single...", and what it's saying is to focus up above the eyes into this area, which is called the third eye. If that eye be single, then you can awaken into the illumination of who you are in God and God in you. And so to me those windows symbolize the looking up, of being aware that we are greater than just this physical part of who we are. And if we can look up into that which we truly are, and begin to search that out, then we can bring that down into the physical world and share it with all.

CARRIE DLOUHY:

How about the Chinese element of the furniture? The feel of the heavy wood and simple lines?

JIM GORDON:

Well, the wood is bringing in the natural aspect, the warmth. The rooms could be very cold or hard if they were not handled properly, but the amount of wood and the warmth of the wood brings about a certain warmth and a sense of softness. Mahogany is a very soft looking wood, even though it's not a soft wood. It has a very soft look to it, and it softens the nature of the room. The warmth of the wood also brings about the warmth of the room and helps to bring up the warmth in us, the gentle loving in us more.

KAYE COLLINS:

Is there a symbology for just fun and play?

JIM GORDON:

Well, some of the art work that's going to be brought in will have a lot of that. Meredith Miller, I got one painting of hers with kids on a tricycle riding and the wind is blowing--just trying to bring about elements of fun. A lot of that is what you are going to be bringing into your inner offices. You will be bringing about some of that playfulness and joy, whether it be through photographs, through paintings, through plants, whatever. A lot of that will be brought in by you, I feel. You will be the ones to bring in the joy.

CARRIE DLOUHY:

Actually, we were told that we're not supposed to bring anything of our own; it's going to be all decorated.



so it's there to symbolize many different elements of the circle. And it can really represent whatever you want it to represent as well.

JAN ANDERSEN:

Wasn't it also designed so that it could be a calibration device for the sun coming up and shining through the circle and hitting the building at a certain point?

JIM GORDON:

That I've understood. I wasn't involved in that part of it, so I don't know. That was more of an architectural thing going on, and I don't know about that part of it. That would be fun!

BRUCE FETZER:

The original concept was on March 25, 1987 at sunrise, the sun should shine through the circular windows of the obelisk and hit the axis of the building. But the building was tilted a little bit... so I have the precise calculation about that, and there's going to be a marker mounted in the wall, slightly above the door to the loading dock. But on March 25 the sunshine through that hits the marker. So, that's what the symbology is.

TOM BEAVER:

What about the hologram?

JIM GORDON:

Oh, the hologram. The hologram that Vincent Mariani and I have designed is going to be going out here in the lobby. It is the largest hologram in the world. It is one of the only holograms in the world that doesn't have any images in it. It's a pure hologram of color. Doing it with laser technology and computers, we were able to create a 16-foot long film of a hologram image of just laser color. And that's going to be mounted in a 21-foot structure of stainless steel and Plexiglas that will be out here in the lobby. It's going to be eight sided, and the two largest sides will face one end of the lobby and one toward outside. And the smaller six sides will face in either direction, either out the back or out towards the front door. But each side will have a holographic film image in it running for 16 feet up the length of the structure. The Plexiglas is beveled so that you'll even get more images out of the beveling effect than just out of the eight sides.

The hologram is just an array of rainbow colors, starting at eye level with a violet and then going all the way up the spectrum to the very top. It will run through the spectrum a



JIM GORDON:

We're hoping sometime in October. A lot of it is going to depend on when they get the ceiling replaced, because we can't put it in until that time. It's a very expensive piece, and if anything were to be dropped on it you would lose it. It would be very hard to go back and repair it. It took them a long time and a lot of money to make this hologram. Again, it is the largest hologram in the world, and it probably will be for a long time to come. Because, one, it was a very difficult piece of make; and, two, it's a very expensive piece to make because of that.

JAN ANDERSEN:

And it took a very special man to make it...

JIM GORDON:

Yes, Vincent Mariani. If you haven't met him, get the opportunity the next time he's here, because he is a neat, neat man. Years ago in his paintings, he began to paint hologram images in oil and in acrylic. He didn't know what he was doing, but he just had this whole play of color in his head that he had to get on canvas. So he began to create these canvasses of just pure play of color that were truly tremendous, and some day I'm going to get one of those paintings in this place. I don't know how, but I will! Getting him to paint them now is the trick. But they were the beginning stages of this. And then he had the desire, he just had to take it the next step. He had to get the pure essence of color out and he couldn't do it with oils or acrylics. So he began to experiment with crystals and light and fracturing the light and prisms, and then he came on the hologram. And he's the only one to date who has done this with the hologram. Everybody else, they wanted to create images--the eagle flying and their faces and whatever. And when he went up to MIT and began to work on this, people keeping saying, "Well, what image are you going to put in here?" And he's saying, "No, there's no image, it's just light, it's just color." And they say, "That's crazy, that's not going to look good." And then when they see it they just freak out. And you will, too. It's a tremendous experience.

I would say, one night come out and have the lights on at night and experience it in the total darkness with just that on. That's when you'll really get the effect of it. Because here you are going to have a lot of the diffusion of the color and the rays and the light with the sun and so on. But at night you just get the pure spectrum of color. This place will glow like it's never glowed.



JIM GORDON:

Briefly talk about the Hall of Records? The Hall of Records represents to John Fetzer certain elements of history that were symbolically important to him in some way, such as Jefferson and the founding of the Constitution, the founding of America, and what it represents. The different people that will be represented down there represent certain things to him that he feels were like building blocks for humanity. In some way these people helped to nurture and to bring forward humanity to yet a new level--a new aspect of man's potential and an opportunity for the next level of who we are today. And so that room will in a sense represent what those people represent to John. They will just be there as a remembrance of that--and symbolize that for us, I guess.

JAN ANDERSEN:

Not everybody knows who they are....

JIM GORDON:

Oh. There's Ramses II, Joseph of Arimathea, Henry II of England, Francis I of France, Louis XIV of France, Thomas Jefferson, Socrates, and St. John of the Cross. These people, in his reading and his studying of history, stirred something inside of him that pushed him to the next step, pushed him to the next level. And so he feels that somehow all of that laid a foundation for him doing what he has done--giving up his fortune to create this potential called the John Fetzer Foundation. So he just wanted to lay out in some place in the building a representation of those people. Some of them may have been scoundrels and whatever in history, but they did do something. They laid forth a foundation for something in the world that brought the world to where it's at today. For better or for worse, they did what they did according to their own rights and wrongs. And for John there was something that he read or studied or found about them which stirred in him the quality of creativity and the potential of humanity. I can't speak for him, that's just my interpretation of it.

CAROLYN DAILEY:

Could you briefly talk to us about the crystals and when they are going to be arriving.

JIM GORDON:

The crystals we got at Crystal Resources in New York City. If you travel anywhere in the world and ask them about crystals, somehow, somewhere they are going to say something about "Mr. Crystal" in New York City. His name is Richard Berger and he, for the last 14-15 years, has been Mr. Crystal



CAROLYN DAILEY:

There were two pieces? We just did the amethyst?

JIM GORDON:

Oh, we got a lot. We got some beautiful pieces of copper. We got some fossils that date back 18 million years, and some are even older than that. I don't even know now what we bought--I don't remember! But there was some beautiful, very well preserved pieces of fossil that he was able to get. We've got some fishtail crystals, I believe, and some fossilized snail shells, which is a pearlized effect--it's called straight snail. I don't remember all we bought now--I saw so much there, unbelievable stuff. But you'll really appreciate it. There's about 15-16-17 pieces, something like that, maybe not that many. But there was more there that I wanted that we didn't get, just because we had to keep the price down. So that will be arriving in a couple of weeks, and you'll be able to appreciate and see that.

Then the art work... We're buying a lot of paintings which will be going up eventually. Some of them are very mystical and symbolical and some of them are just for fun, just for the beauty of it. I did try to buy good quality art because I figured if you are going to put the money out, you may as well make an investment that will appreciate. So we bought named artists, we bought good art. And I would hope that eventually the Foundation will continue to do that. You know, from the age of 16 I've worked in business of some kind--whether it be on a ranch trying to make a profit there, or working in a health food store, in a frame shop, or whatever. So I always look at money and say, "Well now, I want to spend it, but how can I make money out of it or how can it be profitable to me?" So if you are going to buy art, buy it so that it's a good piece of art, that it's going to appreciate in value, then it adds to the overall aesthetics of the buildings to buy good art. So we bought a few good pieces in New York and some other pieces in California and some pieces are coming in from Austin, I believe, too.

The stained glass just below us here, above the Hall of Records, was built by Dawn Douet and it symbolizes the sun. It is her impression of the sun. I wanted the sun for a number of different reasons. For one, if you look at these individuals down here that are going to be represented in the building, many of them used a solar disk for some reason as their symbol. Ramses was the son of the sun, of Ra. Louis XIV used a solar disk, the face of the sun, as his emblem. He was called the Sun King. Francis I used the sun disk as his emblem. Jefferson used the sun on his almanac and as one of his emblems in Monticello. Several of them used the sun, so I thought what would be a better emblem or piece of glass above the doorway there than the sun--since they used that so



properly in that space... We never gave them all the symbology of it, because they didn't really need to understand all of it. But we told them something of what we wanted to have represented here, and then they designed and redesigned and redesigned until they came up with what seemed to be workable. I'm sure it probably drove them crazy, at least in the beginning.

CAROLYN DAILEY:

Well, it was a challenge to the builders...

JIM GORDON:

Yeah, I was going to say that the builders really had to lay it out....

ART MOORE:

You know, these people who are putting up the ceilings, they were just about begging for a rubber room! They got down into my area and it was just a straight, rectangular-shaped room, and they said they would probably mess it up some. And they did!

JIM GORDON:

We'll have them so confused that when they go to the next building they won't be able to manipulate it at all! They had an awful time pouring the concrete here, because they had to rebuild all the forms. I know I keep walking around this place looking for the fourth corner. I find myself doing that, so I can imagine what they must have gone through trying to build it.

I still feel that we should have done something different with the carpeting. That is, we should have had little strips of different color leading down different halls. So, I follow the yellow strip to get to one section--the green strip would be to financial, I think!!!!

ART MOORE:

Well, seriously, is there any symbology to the way the carpet in the outer offices is inlaid?

JIM GORDON:

No, I think that was more just design. I don't think there was so much of the symbology there.

CAROL HEGEDUS:

Jim, would you tell us about the painting in the meditation room?



JIM GORDON:

Oh yeah. The commitment statement talks about the universal Christ consciousness. And it's interesting--it didn't even come to me until we were sitting down yesterday to talk with Jan about the painting how everything keeps coming together. It keeps unfolding and moving together without us even having to try often.

About ten years ago Arthur Douet, the artist that is working with me on some other paintings, painted a painting called "The Universal Crystal." And it's a painting of the Christ walking on the water. Beneath the water are different elements of humanity in some form of life, whether it be contemplation or mediation or thought or fun, whatever. Each one has a crystal, and the Christ also has a crystal in his heart. And to him (Douet) this represented the universal crystal or the universal Christ consciousness that we all have. We all have this Christ consciousness within us, but we need to, in a sense, look up above ourselves, above our subconscious nature, to find our own true Christ. And the true Christ is within all of us and it's all the same. But we each can express it individually in our own way. So that even though the Christ is identical and is One--that's where we find our oneness and completeness--we each do it in our own way, in our own expression. But it was wonderful that this painting expresses that so beautifully and that we have that in our commitment statement--the universal Christ consciousness. So there's no coincidences here, I don't think. It's all laid out by Somebody somewhere.

JAN ANDERSEN:

We're fortunate enough to have a tape of when Douet sat down and went over that painting in detail, and it's about 45 minutes long. Once we get it transcribed, that will be available for everybody to read.

KAYE COLLINS:

Was it his own personal painting that he agreed to sell us?

JIM GORDON:

Yeah, he had it hanging in his home. It was his painting and he agreed to do that.

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much, and since you are going to have so much of it in the building. So, we decided to use that as the stained glass piece there.

Is there anything else? I feel like I'm leaving a lot out...

CARRIE DLOUHY:

I was feeling that the windows were not very light on the exterior of the building. But now I feel that there is so much light from the atrium, and I got the symbolism that it's like the light within. I don't know if you had that in mind, but I got that from you talking...

JIM GORDON:

Well, we were trying to create more the energy of contemplation in the cell. You are there to work; you are there to contemplate, to find your inner self. And the light in here would be the inner light. To get the light you would really come into the inner self to get the light, rather than looking into the outer world to get the light. So that's true.

There are a lot of things I'm forgetting that I'll walk out of here and I'll go, "Oh!"

CARRIE DLOUHY:

You told me about the pointed ceiling, that it was like a tent.

JIM GORDON:

Yes, it also symbolizes the tent. I wanted the softness, because there are a lot of hard lines. To me, white is very hard, very stark, and I wanted something that would be soft and pleasant as well. So by having that cathedral ceiling shape, and having the soft cloth top, it's like a tent--a canopy engulfing you so it gives you warmth, that sensation of closeness and warmth and familiarity about it.

GREG BOOTHROYD:

Jim, all of the associates, some of the staff, have had quite a bit of time to warm up to this, like a time release capsule. But as I sit here listening right now, I'm kind of picturing the process of having shared this initially with an architect. Seems it would have put him in a hospital or something!

JIM GORDON:

Well, the architects were really challenged by this whole thing. Just to treat a building with three corners and not four was a challenge, and then to have all the rooms lay out



in the world. If anybody finds a huge crystal, he'll buy it. No matter what the price, no matter how hard it is to get it where he wants to get it to, he'll buy it, he'll get it out, he'll transport it. Crystals to him are very, very important. He feels that they are a representation of the healing aspects of man and, symbolically as well as physically, he feels that energetically they do things for the planet. So he has felt it is very important to get those crystals out into the world, and he has really been a saver of many great pieces of crystal. Oftentimes the mining companies, when they find a cavern of crystal of some kind--amethyst or selenite or whatever--they dynamite it. They just blow it apart and keep on mining, because those crystals aren't important to them. It's just getting to the ore is all that matters. To him these are great pieces of natural art that need to be salvaged, so he goes around the world salvaging as much as he can.

So we went and bought what we could afford. We couldn't afford the things I wanted, but we got what we could afford! There is going to be one large piece of selenite crystal that's about six feet tall that will be right over here in this corner of the building just outside John's office. It's about 16" wide or 11" wide. It's one of the largest selenite crystals around. It's double terminated, and it's filled with water. If you look at it, you'll see water inside of it and you'll see air bubbles. Unfortunately, you can't take it and pick it up like this (horizontally) because it weighs around 3,000 pounds. But we have moved it back and forth, and you can see the water just floating around in it. It's amazing to watch. And it's completely clear; it's just perfect all the way up. So we are going to light it from the base and you can see all the aspects of it all through it.

We got a beautiful piece of amethyst which is in the shape of wings. That's just its natural formation, in the shape of wings. I really don't know how they are going to mount it. I wanted it on a pedestal of some kind, but how they do it I don't know.

ART MOORE:

Was it ever considered, this piece with the water in it, to put it on some kind of a platform that would gently tilt back and forth?

JIM GORDON:

It would be awfully hard to lay it out in a place in the building, we found out, where it would really be presentable and still be the same thing. Richard says it really rests better if it's standing straight up, the way it grows. The strength, the integrity is there for holding it together.



BRUCE FETZER:

The waterfall?

JIM GORDON:

Oh, the waterfall. Well, for one thing I wanted a lot of negative ions in here, and I didn't know what to do to bring that in other than just using natural elements as much as possible--wood, wool, cotton, stone, so on. But water is one of the greatest ways to create negative ions--flowing water. So we decided to put a waterfall back here, and I created the black marble reflective pool because in many religions in the world the pool of water has been very symbolic of either prophecy or of healing. In Tibet it is still a tradition today. There's what is called the pool of reflection, and the Dalhi Lama, once he is of age, will go to the pool and sit in front of the pool in meditation until he sees his death. He is revealed his death, the moment of his death and how he will die, and so on, in this pool of reflection. The water, the pools have been very significant in the Jewish faith and in the Christian faith--the healing pools of Bethesda and so on in Jerusalem. And you also have the healing waters of the Ganges and the cleansing water pools of the Moslem faith. So you have water as a symbol of spirit in some manifestation in all religions of the world really. So I thought it would be nice to bring that and incorporate it here with the black reflecting pool. If you go down there and the water is pretty still, that black marble is going to reflect and you are going to see images of yourself or anything around you in that. I just thought that would be a nice symbol to have that in here.

As to the quiet, still running water... Inwardly, I have found different planes of existence, and each plane of existence has a certain sound that is present in those realms. And to me the mental plane is the sound of running water. It's interesting because in the Bible David wrote in Psalms, "The Lord leadeth me beside the still waters." To me, it's stating that he was finding the quietness of his mind--the mind was becoming still and quiet, and in that quietness he was beginning to see the greater potential of who he was above the mind. That's my interpretation of it; you figure it out for yourself. But the mind, the mental level, is the sound of running water to me. And so I felt this would be a nice way to bring the symbology of that still, small, running water brook type of energy of "The Lord leads me beside the still waters."

JAN ANDERSEN:

Could you briefly talk about the Hall of Records?



couple of times up to the top where we did a sunburst effect with the laser work. That's all the colors merging into a great burst of light at the top. And there's going to be 31 or 32 hologram lights which will be mounted on a platform coming down from the ceiling that will be aimed at it to set this off in just a certain way. It's all been worked out computer-wise and is being built right now in Long Island.

And to me it symbolizes those parts of us that are often unseen, but that if we have the opportunity to express them, oftentimes that great light in us, that great wisdom, that great love, will come forward in a burst, in a moment, or continually, depending upon what we do with it. When you look at the hologram film, if you look at it directly without any particular light hitting it at the right angle, it looks just like a blank piece of film, and behind the Plexiglas it will look just like a piece of mirror. All you'll see will be the stainless steel behind the Plexiglas reflecting the image of you or whatever is in front of it, and it will look just like a piece of glass and steel structure. But when the light hits it in the right way, the hologram image will come to life and it will stand out from the structure. The light actually is aimed in such a way, and the laser was done in such a way, that the image will stand out anywhere from 6 to 18 inches away from the structure.

To me that symbolizes that if we have the right moment, the right opportunity, the right potential, that we too can come to life and really share our true potential, our true Self with reality, with our nature around us. And so it symbolizes that to me. The colors, again, represent to me that chakra force, the creative potential, energies inside of us. Symbolically, being in that light for a long period of time really awakens you and stirs a lot inside you. This is the most pure color that you will ever see. And there are no words to put on it, other than wait until you experience it.

CARRIE DLOUHY:

Is it going to be on all the time?

JIM GORDON:

If the sun is out it will be on, believe me. Because the sun will activate it, plus the light fixtures will activate it. So those over on this side will have to wear sunglasses or something! It's going to be quite spectacular.

KAYE COLLINS:

When will it be here?



JIM GORDON:

Well, I think that you could have one or two or three things anyway...photographs or something...just to bring in something of your own personal nature. I wouldn't say bring in everything and decorate it yourself, but you can bring in something playful--a mobile or something that would just be a playful part of you. And maybe I am speaking out of turn, I don't know, but that's what I would want to do. I wouldn't want to have everybody decorating the offices individually, because then it could really get to be kind of a mess. But I would say we should have our freedom to bring about one or two things that could be playful and fun that we can share with others in that way.

JAN ANDERSEN:

Why did the water cooling tower happen to be made in the shape of an obelisk?

JIM GORDON:

Well, it was a good design! The obelisk represents that part of us reaching up into God. Mankind is very involved in the horizontal energy. The consciousness of man runs horizontally. We have two aspects of light. Light expresses magnetically on a horizontal level and spiritually on a vertical level. The building is laid out more horizontally. It represents to me the magnetic light and its unfoldment to create a potential of man's element of creation. The obelisk represents the spiritual light coming in to attach itself to that magnetic light that is going into the world to manifest its creation. And so you have both the horizontal and the vertical energies of light manifested with the obelisk and the building.

The obelisk also was, in a sense, the finger reaching up to touch God's finger. In some of the ancient philosophies the finger reaching up to touch the finger of God was a way to say, "I am striving toward my true creative potential. I am striving toward my Godhead." And so the obelisk in Egypt was, in a sense, the finger of the temple reaching up to the finger of God.

CARRIE DLOUHY:

Do the holes have any significance?

JIM GORDON:

It incorporates the circular windows of Jefferson that he used in Monticello. It symbolizes the solar disk of Ra of Egypt and of the completion energy. The circle represents completion; it can represent infinity, the ongoingness. And



your cares and your woes, go ahead. Take them back and go out in the world and deal with them--however you want to do it. To me, that's what that symbolizes. Just put your cares and woes at the door and leave them. They're not for in here. This is your opportunity, so let this be sort of your test tube where you can really grow and become what you want to become here.

What else? I had all these things in my mind that I was going to say, and I don't now remember them.

CARRIE DLOUHY:

The peaked hallway?

JIM GORDON:

The concept was to create something that would also awaken the spiritual in us. The monastery oftentimes brings a sense of quiet. Monasteries are built to bring about a sense of peace and isolation almost, an individualization. And the hallways represent that. The construction of a cathedral type ceiling represents the monastery hall where monks would walk and meditate and contemplate. Oftentimes they will walk around the halls of the monastery saying their rosary or meditating or praying or chanting, whatever it is that they do. So the hallways kind of represent that. And that's to have a sense of quiet reflection as you are walking from one place to another in the building--just the opportunity for quiet reflection, of being by yourself, of having that moment of contemplation.

Then you have the individual offices which are cellular in a way. They are like a monastery cell. They are simple, they are quiet, they are off and to themselves. Each one is identical, which is often what you find in a monastery. Nobody is above the other. They are all equal, so that nobody has anything better than the other. I will have to say this, Fred Hunt got the best window, but that's kind of hard to arrange sometimes. He's got a nice view.

CARRIE DLOUHY:

Are the windows supposed to be monastery elements?

JIM GORDON:

The windows represent the physical and the spiritual aspect of man. The lower windows are running horizontally, having to do with mankind's eternal quest in the world and our doing in the world--having to be involved here, because that's where we are in the world. And as you sit and you look out, you're looking into the physical world. But you also have a window which you can look up into which looks up more



BRUCE FETZER:

The colors in the granite outside?

JIM GORDON:

Oh, that's great. I've been very taken with Egypt and the energies of Egypt. I've been to a lot of countries and I've experienced a lot of things metaphysically, mystically, whatever you want to call it on an inner level, but the greatest source of awareness I've ever had was at the Giza complex in Egypt in Cairo. Now I'm a great skeptic. I am one of the biggest metaphysical, mystical skeptics you'll ever find. Unless I experience it for myself, to me it's all a bunch of hogwash. And I would always hear about people going to Egypt and making great claims about the pyramids and all of this and that and the other. And I just thought, "I can't believe that; I just can't believe that they're that old, and that they can do what they say, and that there's this kind of energy present in these pyramids."

So finally I had the opportunity to go over to Egypt in 1981 or 1982, and experience it for myself. So I went over as a great skeptic. I went over believing that the pyramids are not over 6,000 years old, that they were just built as tombs and monuments, and that there was nothing beyond that. Well, within the second day I was blown away. I had so many out-of-body experiences and so many inner experiences having to do with being around the pyramids, that I came away convinced that there's something there that I don't totally understand yet. I'm not going to lay a lot of the metaphysical claims onto it that people have done. But I do know that there's something there that we still do not totally understand.

So I tried to bring some of the symbology of those pyramids here into the building. The pyramids are built of three granites. They are Aswan granite--red, black, and white. And it's interesting the combinations that lie there. One pyramid has a black interior with a white exterior. One pyramid has a red exterior with a black interior. And one has a white exterior with a red interior of granite. These symbolize certain aspects of the Trinity, of the Father, the Son, and the Holy Spirit--the willpower, the active intelligence, and the love/wisdom. And these pyramids, and this is my own feeling just from my own experience, were built symbolically to represent those unfoldments of mankind that need to take place in order to become aware of those three aspects of ourselves in us. I see that God, the Father, Son, and Holy Spirit is above us, but also there's a part of us--the aspects of that which are love, wisdom, active intelligence, and will and power--that need to unfold before us so that we can also be awakened to the Trinity in us. As above, so below. So, to me, I think that somehow,



The doorway out here, the wings that are above the entrance door, these are the wings of Ra-horakhty. Egyptian mythology is something that I have always found very interesting, and they have covered up a lot of truth in the mythology. If you begin to study it, you really begin to see a lot of what later became religion in the world. Judaic, Moslem, and Christian beliefs come a lot from the Book of the Dead, and a lot of the symbology from that book is found even in our symbologies of religions today. The wings of Ra-horakhty--he is the vulture god and the vulture is the one who is the protector. He protects mankind. His wings reach out in protection, having to do with the protection of spirit. Now in Egypt above every doorway of every household and in every temple these wings would be present as a sign of protection and a sign of grace. So that as you enter it is your grace to come in and to participate in this household, that you come in with awareness, and that there is a protection here that you are not to disturb or bring forward negative energies to disturb that which is trying to be created within this place, whether it be a household, a family unit, or a temple, a spiritual household.

So the wings represent protection. The cobras represent the ida and the pingala. These are the positive and the negative creative forces within mankind. When they merge together you have the true creative potential of man, but we also have within that creative potential the positive and the negative expressions of creativity. And so the two cobras out there represent the ida and the pingala--the positive and negative aspects of the creation power within each one of us. When you see them raised up to the highest point and then the solar disk in between, it represents an individual or a group of people who have come together with a creative potential and a creative awareness. And they are merging the positive and the negative together into a neutral focus, into just being creative--not with the prospects of either doing it negatively or positively, but just being creative. And true neutral creativity is where you find the great wisdoms. The ida and the pingala are that which make up the energy force of the kundalini and the chakra systems.

Now if you haven't heard much about the chakras, I'm sure that as time goes by in the Foundation you'll hear more about them. But the chakra system is like a powerhouse of the body. The best way I can explain what a chakra is, to me it's like the light socket which we plug ourselves into to get the life force to get this body to live. And when you have an illness it is because one of those sockets has been pulled out of the wall and you're not getting your power in a particular area of your body. The ida and pingala are those forces, the life force, the creative force that runs up and down the kundalini and they represent that life force. And so to me, it also symbolizes the great potential of creative life that we have here within the Foundation.



At the other corner you have the library and the cafeteria, which to me represents love and wisdom. And I think that if you really love yourself you're going to nurture your body, you're going to feed it properly, you are going to take care of it. And you're also going to give it the materials that will help bring it into a wisdom, into the knowing. A lot of times you get a lot of knowledge, but unless we really use the knowledge properly or bring it into an actual experience in our lives, it remains just cold hard facts. And to me if you love yourself, you'll take that knowledge and put it into expression in your life so that it becomes wisdom. Wisdom to me is something that you are living, not just knowing as knowledge. And so to me that wing over there represents love and wisdom.

And then you have the other point which would be active intelligence. And so you have Jan's department which has to do with publications and public relations for the Foundation, and you have above it the meditation room which has to do with awakening your intelligence. Not the intelligence of knowledge in the world, but the inner intelligence, the spiritual intelligence, that loving part of you that, to me, is God in you.

And so, you have the three-fold aspects representing the building and aligning itself in such a way that, symbolically, these energies will awaken inside of you, hopefully, and come forward more in your life in the form of service. And that is the Foundation's purpose--serving humanity in some way. First by bringing forward the knowledge, then raising it to a level of wisdom, and then sharing that wisdom with humanity so they can become responsible for their individual and collective conscious expressions in the world. And that's by helping them to understand how to bring about physical, emotional, mental, and spiritual balance.

The building represents those four aspects very, very much. We have the representations of taking care of the physical body with the gymnasium, the aerobics room, and the cafeteria. We have taken care of the emotional nature in the meditation room and just the environment that we have created here, so that you have a sense of peace and well-being and the sense emotionally that you are capable of doing what you want to do here. The opportunity is here for you on an emotional level to do that.

On a mental level you have the computers, you have the library, you have each other, all working together to bring about the mental atmosphere that will allow the freedom of knowledge. And really that is what this Foundation is about--giving people the freedom to do something that society has not allowed them maybe to do up until now. And that is